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TWIN PEAKS



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TWIN PEAKS

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LYRICS BY DAVID LYNCH

MUSIC BY ANGELO BADALAMENTI

Introduction by Bruce Pollock



TWIN PEAKS



Piano/Vocal arrangements by Edwin McLean
Music Engraving by Edwin McLean
Production Manager: Daniel Rosenbaum
Art Direction: Kerstin Fairbend
Administration: Monica Corton
Director of Music: Mark Phillips

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Finale notation software was used to arrange
and engrave the compositions in this book.

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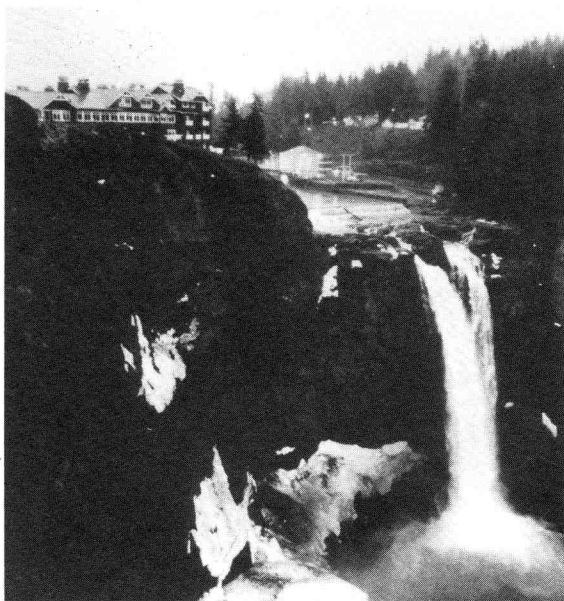
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The Music of Twin Peaks



"Theme from A Summer Place" it's not. Or is it?

From the evidence I've assembled after a summer of careful watching and listening, I have come to the unequivocal conclusion that Angelo Badalamenti's mesmerizing music of *Twin Peaks*, as well as the astounding TV movie it defines, have much more in common with that aforementioned seminal work of top-of-the-chart-making teenage angst from 1960, than anyone would ever suspect.

In fact, it is my now-unswervable contention that David Lynch has done nothing less with his endless movie and its soundtrack, than to offer up, in his own twisted image, a profoundly personal and prophetic vision of the music and mythology of 1960, recreating, in effect, an intangible, interminable 1960 of the mind, when a hopeful young JFK rode out of Massachusetts, so jubilant and so doomed, and a Mousketeer named Annette Funicello was our reigning Laura Palmer, the Pineapple Princess, with a dark side only a David Lynch could have imagined and portrayed so cunningly, so deliciously; the murder of a Pineapple Princess, Snow Queen, the tip of the iceberg puncturing the pristine dream of a town caught in 1960, an America suspended in 1960, till it rips that ethereal cool jazz surface of those twangy guitar nights to bloody pieces.

1960 was a year of uncommon darkness in rock 'n' roll, a darkness at every turn reinforced by the music of *Twin Peaks*: moody, hypnotic, heavy as the weather in the Northwest quadrant. If it never rains in Southern California, it's because Washington and Oregon use it all up before it can travel down the coast. To understand the desperate destinies of the characters living in *Twin Peaks*, steps away from the Canadian border, Vancouver, aging hippie playground of ponytailed men and women, who disappeared at the end of the 60's with their homemade guns and recreational drugs (and vice-versa), one must be on familiar terms with the pop 45's that reached the charts in that eerie and foreboding year, especially those singles which formed the basis of Lynch's own Northwest Sound, as brought to fruition on the soundtrack. Taking equal parts Olympia, Washington's own ethereal Fleetwoods, who'd surfaced in 1959, with "Come Softly to Me," and the sax-driven, cool jazz Wailers (not the reggae group), out of Tacoma, whose "Tall Cool One" made some national noise that same year, Lynch is well on his way toward concocting his own North by Northwest Side Story answer to Leonard Bernstein's *West Side Story*, which debuted on Broadway in 1958, and sent "Maria" to the charts, by Johnny Mathis, in the crucial year of 1960. Throw in The Viscounts' "Harlem Nocturne," for the haunting sax line, and Duane Eddy's "Because They're Young," for the twangy guitar, and you almost have it. The next-to-last element is The Ventures' recording of "The Theme from Peter Gunn," a classic TV detective show of 1960, second only to 77 *Sunset Strip* in its hipness quotient, the *Miami Vice* of its time for its use of music. *Twin Peaks* does *Miami Vice*, *Peter Gunn* and 77 *Sunset Strip* one better, by making its soundtrack an integral part—if not *the* integral part—of its story line!

The final, truly Lynchian piece in my musical thesis, is the 1960 pop charts themselves, which were fairly riddled with death and destruction, especially of the teenage variety. Jody Reynolds' "Endless Sleep" had brought forward the idea of teenage suicide pacts, written in blood, in 1958; Thomas Wayne's gloomy eulogy, "Tragedy," was already on the charts at the time of the plane crash that took Buddy Holly, Richie Valens and The Big Bopper on "The Day the Music Died," in 1959. In 1960, the horrors were ongoing. That was the year the Bobbettes shot Mr. Lee in "I Shot Mr. Lee." "Teen Angel," by Mark Dinning, recounted a typically grisly result of a teenage joyride. Disguised as old-fashioned Cowboys and Indians, we had "Running Bear," by Johnny Preston and "El Paso," by Marty Robbins; in both of which the young lover perishes in the final verse (to say nothing of Larry Verne's supposed novelty, "Please Mr. Custer"). In the movie *On the Beach*, the entire world was destroyed by a nuclear bomb, with the title tune a hit by Frank Chacksfield. Bobby Darin chose 1960 to revive the saga of the drowned girl, "Clementine." Coincidence? I think not. Nor can it possibly pass unnoticed that by far one of pop's most tragic love songs belonged to 1960, bearing the title "Tell Laura I Love Her." Although this Laura doesn't wind up getting killed (only her race car-driving lover), surely the gnarled subconscious mind of young David Lynch was somewhere plotting within earshot.

Famously enamored with certain darker shades of the rock 'n' roll experience, namely "Blue Velvet," Lynch was undoubtedly one of the few who heard it in its chart incarnation just prior to Bobby Vinton's hit of 1962, by the Statues in ... 1960. Another coincidence? Doubtful. But neither did this tune—or any other—have the impact that year of "Theme from A Summer Place," from the Troy Donohue movie which cut to the heart of thwarted young love, parents vs. children, purity versus corruption, with haunting strings under the guiding hand of Percy Faith. The film may have been Hollywood's answer to *West Side Story*, itself becoming a Hollywood movie in 1960, a treatise much like *Twin Peaks*, on the subterranean teenage condition run amok in honor and betrayal, sex and violence, warring tribes and establishment corruption—the impossibility of escape. I mean, why else would Lynch cast those two forgotten hunks of 1960, Richard Beymer and Russ Tamblyn, for such prominent roles in *Twin Peaks*, reuniting them for the first time since they were matched in ... *West Side Story*!?

You can't make these things up.

In 1960 America, teenage morality and good music was defined by "A Summer Place" ... a place that was safe and warm, where good girls all wore "Itsy Bitsy Teeny Weenie Yellow Polka Dot Bikini"'s and dreamed of "Puppy Love." But a rumbling guitar and an insouciant saxophone netherworld existed below the surface of every seething dream, ready to explode in multicolored fireworks of self-expression.

Twin Peaks' own dreamlike theme song, "Falling," by Julee Cruise, is so cool jazzy and ethereal it's hardly a song, barely more than a whisper of a theme, birdlike on the wind, more gossamer than The Fleetwoods, and translucent as Twiggy. Similarly, *Twin Peaks* sustains its momentum on the dreams of its assorted sordid citizens: Laura and her legion of lovers, the boys of 1960. Bobby once had a dream of playing football, now dreams of taking care of Leo, and, not incidentally, Leo's wife, Shelly, who dreams of escape, as do James and Donna; Ed's patch-eyed wife, Nadine, had a dream of getting a patent on her silent curtain rollers; Audrey dreams of bringing her Marlene Dietrich act to One-Eyed Jacks (Roy Orbison sang "Blue Angel" in 1960); Ben and his brother Jerry (!) dream of burning down the mill. (Jack Scott had a hit with "Burning Bridges" in 1960.) FBI agent Cooper dreams of getting his slice of the pie (didn't Skip & Flip do "Cherry Pie" in 1960? You know they did). In his dream he sees Laura's killer; Laura's mother and cousin saw the killer in separate visions; Laura's cousin dreams of becoming her cousin's mirror image; Laura's *shrink* dreams of saving her from herself. (Johnny Burnette's big hit of 1960 was "Dreamin'"; his cousin, Harold Dorman, sang "Mountain of Love" in 1960. But Marv Johnson's smash was "Move Two [!] Mountains.") You think all this was lost on a malleable radio slave like Lynch? I'm not saying the writers used every title in planning their insidious scenario ... let history be the judge of that.

Laura had her own dark dreams, of course, and was, herself, the town's dream girl, cheerleader, Pineapple Princess turned rotten at the core of an America stuck in 1960. In such a context, the story of Laura Palmer (LP!) is less a murder mystery than the mystery of a murder, the mysterious path it wrecks through the underbelly of a town; and the question of who killed her is probably moot, the more appropriate one being, who didn't?

Regardless, it would be almost 20 years after "A Summer Place" and *West Side Story* until The Bee Gees, *Saturday Night Fever*, and John Travolta's confident index finger jabbing at the sky would come to redefine movie music as hopelessly glittery accessible disco trash. But now, after 13 years of dirty dancing, David Lynch and Angelo Badalamenti, with their Duane Eddy-inspired, Wailers-informed, whispery Fleetwoods-like North by Northwest *Side Story* soundtrack have given us another chance, complete with sex, lies and videotape.

It's 1960, America, at the edge of the New Frontier all over again. Wake up and smell the coffee!

- Bruce Pollock



TWIN PEAKS THEME

Music by Angelo Badalamenti
and David Lynch

Slowly, expressively

The musical score for the Twin Peaks Theme is presented in four systems, each consisting of a piano (p) part and a guitar (g) part. The tempo and mood are indicated as "Slowly, expressively". The piano part is marked *mp* (mezzo-piano). The guitar part includes chord diagrams for the following chords: Fadd2, F, Dmadd2, Dm, Fadd2, F, Dmadd2, Dm, Bb, Fadd2, F, Dmadd2, Dm, Bb, Fadd2, F, Dmadd2, Dm, and Bb. The score is written in 4/4 time and features a mix of eighth and quarter notes, with some measures containing rests. The guitar part often plays a steady eighth-note accompaniment while the piano part features more melodic lines.

Fadd2 F Dm add2 Dm Fadd2 F Dm add2 Dm

B♭sus2 B♭ B♭sus2 B♭ B♭sus2 B♭

B♭ C sus2 C C sus2 C

Fadd2 F Dm add2 Dm

Fadd2 F 1. Dm add2 Dm 2. Dm add2 Dm

B $\flat$

Fadd2 F Dmadd2 Dm

Fadd2 F Dmadd2 Dm B $\flat$

Fadd2 F

Dmadd2 Dm Fadd2 F Dmadd2 Dm

Repeat and fade

LOVE THEME FROM TWIN PEAKS

(Laura Palmer's Theme)

Music by Angelo Badalamenti

Moderately

The score is written for piano in 4/4 time, featuring a repeating bass line and a melody in the right hand. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Moderately' and the initial dynamic is 'p' (piano).

Chord Diagrams:

- A^b/C:** A guitar chord diagram showing the notes B-flat, D, and F on the strings.
- Cm:** A guitar chord diagram showing the notes C, E-flat, and G on the strings.
- Cm7:** A guitar chord diagram showing the notes C, E-flat, G, and B-flat on the strings.

Score Structure:

- First System:** The right hand has a whole rest for the first two measures, followed by a half note chord (A^b/C) in measure 3 and a half note chord (Cm) in measure 4.
- Second System:** The right hand plays half note chords: A^b/C (measures 1-2), Cm (measures 3-4), Cm7 (measures 5-6), Cm (measures 7-8), A^b/C (measures 9-10), and Cm (measures 11-12).
- Third System:** The right hand plays half note chords: A^b/C (measures 1-2), Cm (measures 3-4), Cm7 (measures 5-6), Cm (measures 7-8), A^b/C (measures 9-10), and Cm (measures 11-12).
- Fourth System:** The right hand plays half note chords: A^b/C (measures 1-2), Cm (measures 3-4), Cm7 (measures 5-6), Cm (measures 7-8), A^b/C (measures 9-10), and Cm (measures 11-12).

The bass line consists of a continuous eighth-note pattern: C2, B1, A1, G1, F1, E1, D1, C1.

A $\flat$ /C Cm Cm7 Cm A $\flat$ /C Cm Cm7 Cm9 3 fr.

The first system of musical notation consists of a grand staff with a treble and bass clef. Above the staff, eight guitar chord diagrams are shown, corresponding to the chords A $\flat$ /C, Cm, Cm7, Cm, A $\flat$ /C, Cm, Cm7, and Cm9 (marked with '3 fr.'). The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of half notes in the right hand.

C E

mp cresc. poco a poco

The second system continues the piano accompaniment. It begins with a repeat sign. Above the staff, two guitar chord diagrams are shown for C and E. The dynamic marking *mp cresc. poco a poco* is present. The bass line continues with eighth notes, while the right hand plays a melody of quarter and eighth notes.

Fm

The third system of musical notation shows the continuation of the piano accompaniment. A guitar chord diagram for Fm is placed above the staff. The bass line and right-hand melody continue as in the previous systems.

C

mf

The fourth system of musical notation continues the piano accompaniment. A guitar chord diagram for C is placed above the staff. The dynamic marking *mf* is present. The musical texture remains consistent with the previous systems.

Am F

dim. poco a poco

The fifth and final system of musical notation on the page continues the piano accompaniment. It features guitar chord diagrams for Am and F. The dynamic marking *dim. poco a poco* is present. The piece concludes with a final chord in the right hand.

rit. *p*

Ab/C Cm Ab/C Cm Cm7 Cm

a tempo

Ab/C Cm Ab/C Cm Cm7 Cm

Ab/C Cm Ab/C Cm 1. Cm7 Cm9 3 fr.

2. Cm7 Cm Ab/C Cm Ab/C Cm Cm7 Cm

AUDREY'S DANCE

Music by Angelo Badalamenti

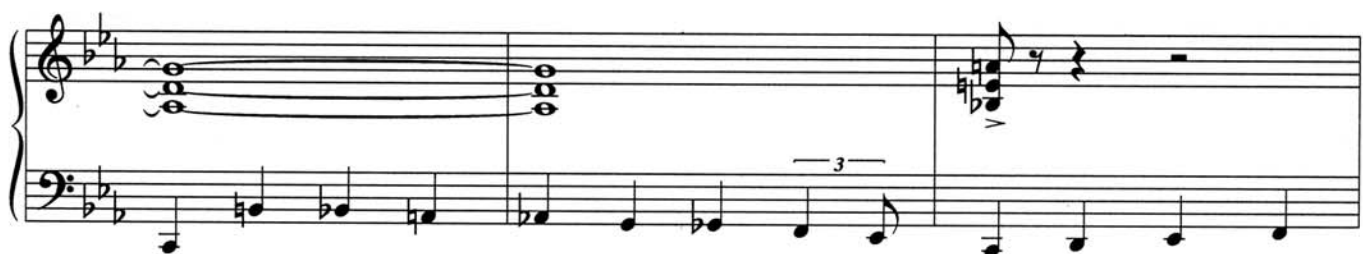
Slowly, with a swing

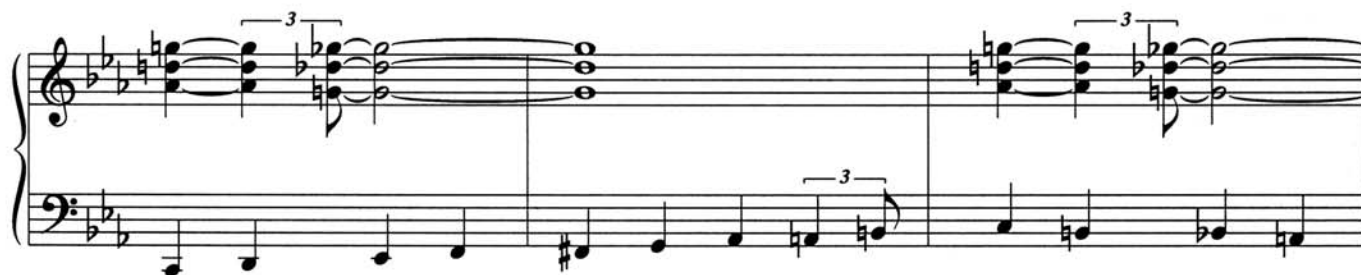
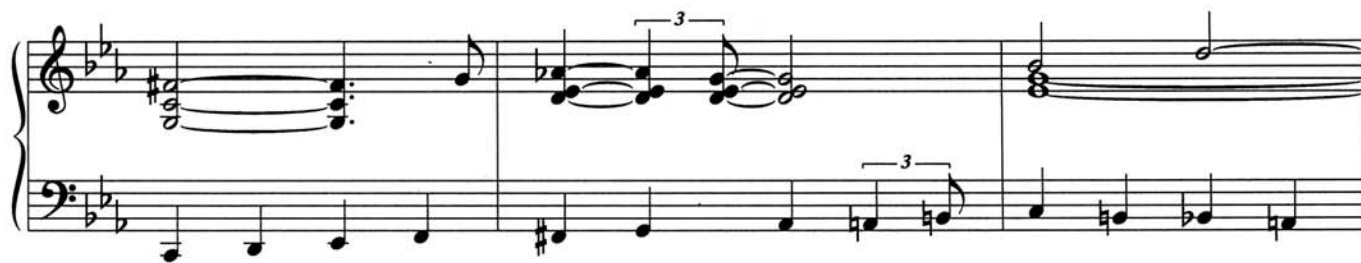
The musical score for 'The Rose Tree' is presented in a grand staff format, featuring a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written in the treble clef, starting with a quarter rest, followed by a triplet of eighth notes (G4, A4, B4) marked with a 'p' (piano) dynamic. The bass clef part begins with a whole rest, followed by a half note (F3) and a whole note (G3). The score includes repeat signs and a final double bar line.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is B-flat major (two flats). The melody is in the bass staff, and the accompaniment is in the treble staff. The melody consists of a series of eighth and quarter notes, with a triplet of eighth notes in the third measure. The accompaniment consists of a series of chords, with a triplet of eighth notes in the third measure. The score is divided into three measures by vertical bar lines.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is B-flat major (two flats). The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some triplets. The accompaniment consists of a steady eighth-note pattern in the left hand. The score is divided into two systems, each with a repeat sign at the end.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is B-flat major (two flats). The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some triplets. The accompaniment consists of a steady eighth-note pattern in the left hand. The score is divided into three measures. The first measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (B2, D3, F3). The second measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (B2, D3, F3). The third measure has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (B2, D3, F3).







THE NIGHTINGALE

Lyrics and Music by
Angelo Badalamenti and David Lynch

Moderately slow

B

G#m 4 fr.

mp

E

F#7

1.

2.

B

G#m 4 fr.

The night - in - gale, it said to me.

E

F#7

there is a love meant for me.

B  G#m  4 fr.

The night - in - gale, it flew to me

E  C#m  4 fr.

and told me that it found my

F#7  G#m  4 fr.

love. He said one day I'll

G#m/F#  E  4 fr.

meet you. Our hearts will fly

C#m  4 fr. F#7  B 

with the night - in - gale. The night - in - gale,

G#m 4 fr. E

he told me one day

C#m 4 fr. F#7

you will be with me. The

B G#m 4 fr.

night - in - gale, said he knew

E C#m 4 fr. F#7

that your love would find my love one day. My

G#m 4 fr. G#m/F#

heart flies with a night - in - gale

E C#m F#7

through the night, all a - cross the world.

B G#m

I long to see you, to touch you,

E F#7

to love you for ev - er

B G#m

more. more.

*Sing 1st time only

E F#7

Repeat and fade

FRESHLY SQUEEZED

Music by Angelo Badalamenti

Musical score for "The Rose Tree" in 4/4 time, key of B-flat major. The score is for a piano and voice. The piano part consists of a single melodic line in the bass clef, starting on a whole note G2 and moving stepwise up to a whole note D3 in the final measure. The voice part is represented by a grand staff (treble and bass clefs) with whole rests in both staves for all four measures. The dynamic marking *mp* (mezzo-piano) is placed below the piano staff in the first measure.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is B-flat major (two flats). The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The accompaniment consists of a steady eighth-note pattern in the left hand. The score is divided into three measures by vertical bar lines.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The score consists of two measures. The first measure contains a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F3, A2, C3). The second measure contains a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F3, A2, C3). The score is marked with a '3' above the first measure and a '3' above the second measure, indicating a triplet. The title 'The Rose Tree' is written in a decorative font at the top of the page.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of B-flat major (two flats) and 4/4 time. The melody is written in the treble staff, and the bass line is in the bass staff. The melody features several triplet markings (groups of three notes beamed together) and a final measure with a whole note chord. The bass line provides a simple harmonic accompaniment with quarter and eighth notes.

A musical score for the song 'The Rose Tree'. The score is written for piano (p) and features a treble and bass staff. The key signature is B-flat major (two flats). The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth notes, with some triplets indicated by a '3' over the notes. The bass staff provides a simple harmonic accompaniment with eighth notes and some triplets. The score is divided into two measures by a vertical bar line.

[illegible]

The musical score for 'The Rose Tree' is presented in a grand staff with a treble and bass clef. The key signature is B-flat major (two flats). The melody is written in the treble clef, starting with a half note G4, followed by a quarter note A4, and then a triplet of eighth notes (B4, A4, G4). The bass line is written in the bass clef, starting with a half note F3, followed by a quarter note G3, and then a triplet of eighth notes (A3, G3, F3). The piece concludes with a final chord of G4 and F3.

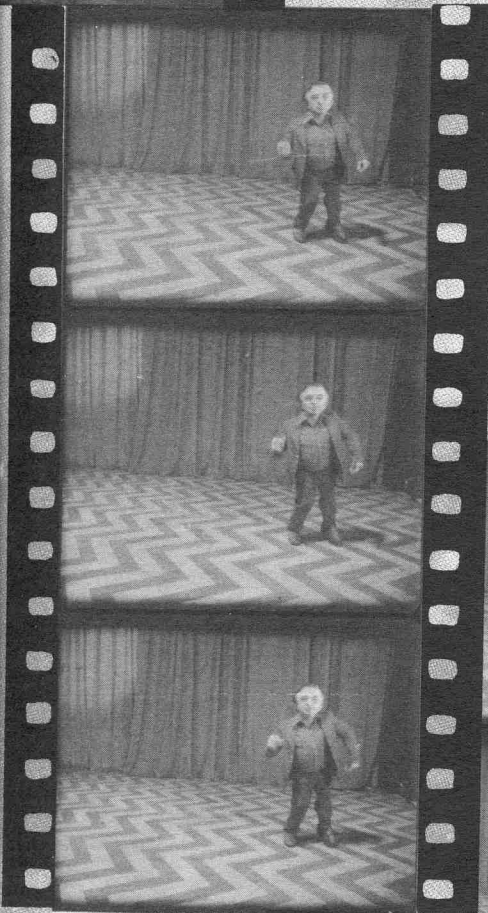
A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is B-flat major (two flats). The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some triplets. The accompaniment consists of a simple bass line with some chords. The score is divided into two systems, each with a repeat sign at the beginning. The first system has a measure rest in the bass staff. The second system has a measure rest in the treble staff. The score ends with a double bar line.

First system of musical notation. The treble clef staff begins with a whole note chord (F4, A4, C5) and contains two triplet chords. The bass clef staff contains a sequence of eighth notes, a sharp sign, and a triplet of eighth notes.

Second system of musical notation. The treble clef staff features a continuous sequence of eighth notes with four triplet markings. The bass clef staff continues the eighth-note sequence with two triplet markings.

Third system of musical notation. The treble clef staff includes a repeat sign, a whole note chord, and a triplet of eighth notes. The bass clef staff features a triplet of eighth notes and a sequence of eighth notes.

Fourth system of musical notation. The treble clef staff contains a whole note chord, a triplet of eighth notes, and a triplet of eighth notes. The bass clef staff contains a sequence of eighth notes and a triplet of eighth notes. The text "Repeat and fade" is written above the treble staff.



INTO THE NIGHT

Lyrics and Music by
Angelo Badalamenti and David Lynch

Moderately

C#m 4 fr. **C#m** 4 fr.

F#m

E **F#m** **E**

In -

to the night,

I cry out, I cry

System 1:
 Chords: F#m, C#m 4 fr.
 Lyrics: out your name.

System 2:
 Chords: F#m
 Lyrics: In to the night,

System 3:
 Chords: E, F#m
 Lyrics: I search out,

System 4:
 Chords: E, D, C#m 4 fr.
 Lyrics: I search out your love.

F#m C#m 4 fr.
 Night so dark.
 F#m C#m 4 fr. F#m
 Where are you? Come back
 G# 4 fr. C#m 4 fr.
 in my heart. So dark.
 So dark.

The musical score is written in F# major (three sharps: F#, C#, G#). It consists of four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and sustained chords or single notes in the left hand. Guitar chord diagrams are provided for F#m, C#m (4 fr.), and G#. The lyrics are: "Night so dark. Where are you? Come back in my heart. So dark. So dark."




In - to the night,




shad - ows fall,





shad - ows fall so blue.




I cry out,





I cry out for you.




Night so dark.





Where are you? Come back



in my heart.

f *ff*

C#m 4 fr.

So dark, so

dark, so

dark, so

C#m 4 fr.

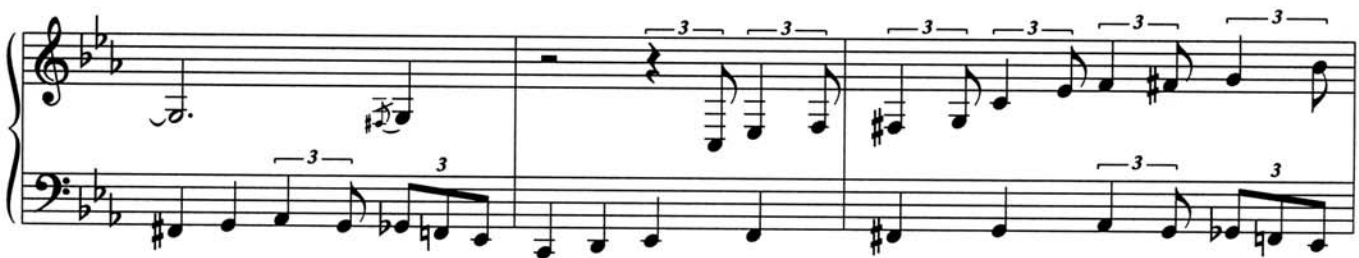
Repeat and fade

DANCE OF THE DREAM MAN

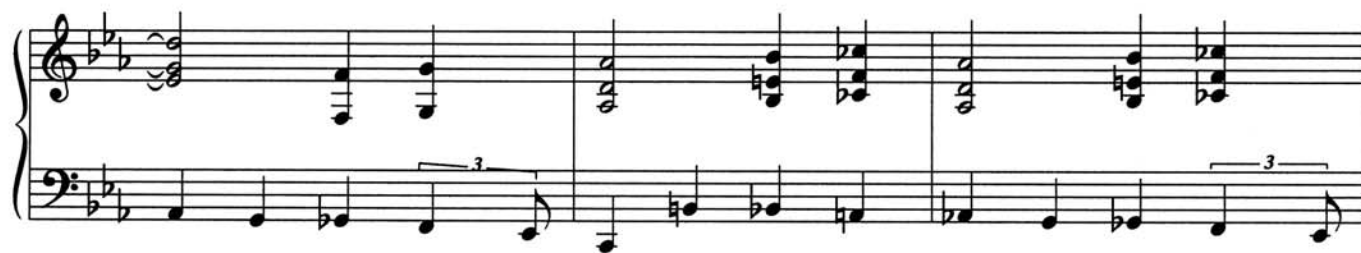
Music by Angelo Badalamenti

Moderate swing

The musical score is written for piano in 4/4 time, key of B-flat major. It begins with a piano introduction marked *mp*. The first system shows the right hand with a whole rest and the left hand with a steady eighth-note accompaniment. The second system introduces a melodic line in the right hand using triplet figures, while the left hand continues its accompaniment. The third and fourth systems continue this pattern, with the right hand featuring various triplet-based melodic phrases and the left hand providing a consistent harmonic and rhythmic foundation.







FALLING

Lyrics and Music by
Angelo Badalamenti and David Lynch

Slowly, expressively

Chord diagrams for guitar are provided above the staff. The key signature is one flat (Bb).

First System:

- Chords: Fadd2, F, Dm add2, Dm
- Lyrics: Don't let your - self be hurt this
- Tempo/Expression: *mp*

Second System:

- Chords: Dm add2, Dm, Fadd2, F, Dm add2, Dm, Fadd2, F
- Lyrics: don't let your - self be hurt this
- Tempo/Expression: *time;*

Third System:

- Chords: Dm add2, Dm, Fadd2, F, Dm add2, Dm, Bb
- Lyrics: {Then I Then your
- Tempo/Expression: *time.*

Fourth System:

- Chords: Fadd2, F, Dm add2, Dm
- Lyrics: saw kiss your so face; soft,

Fadd2 F Dmadd2 Dm Bb

then then I your

Fadd2 F Dmadd2 Dm

saw touch your so smile. warm.

Fadd2 F Dmadd2 Dm Bbsus2 Bb

The sky is The stars still

Bbsus2 Bb Bbsus2 Bb Bb

still shine blue, the clouds come and go, high, but yet

Csus2 C Csus2 C



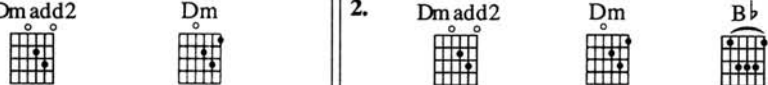
some - thing is dif - f'rent. Are we fall - ing in
 some - thing is dif - f'rent. Are we fall - ing in

Fadd2 F Dmadd2 Dm Fadd2 F



love? love?

1. Dmadd2 Dm 2. Dmadd2 Dm B♭



Fall - ing,

fall - ing, fall - ing, fall - ing in

Fadd2 F Dm add2 Dm Fadd2 F

love.

Dm add2 Dm Bb

Fall - ing, fall - ing,

Fadd2 F

fall - ing, fall - ing in love.

Dm add2 Dm Fadd2 F Dm add2 Dm

Repeat and fade

